

POSSIBLE RELATIONSHIPS BETWEEN ART AND ELECTRONIC GAMES: AN INTRODUCTION TO THE CONCEPT OF AESTHETICS APPLIED TO THE POSSIBILITIES OF DIGITAL PLAY

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AESTHETICS

REALITY

VIDEO GAMES

AESTHETICS

AESTHETICS FILLS THE SPACE OF A PHILOSOPHY OF ART, REPRESENTING A SERIES OF PREOCCUPATIONS NOT ONLY REGARDING THE ARTISTIC PRACTICE — MORE SPECIFICALLY LINKED TO WHAT ARISTOTLE CALLED POETICS — BUT ALSO WITH THE COGNITIVE, SOCIAL, CULTURAL AND HISTORICAL PROCESSES THAT ACCOMPANY THE PHENOMENA LINKED TO ART, COVERING THE BROAD SPECTRUM OF THIS ACTIVITY THAT DEFINES AND SITUATES MAN AND HIS ENVIRONMENT

AESTHETICS

CONTEMPORARY RESEARCHERS/AUTHORS:

DOMINIC McIVER LOPES

DAVID DAVIES

ELISABETH SCHELLEKENS

(aesthetic judgment)

AESTHETICS

CLASSIC DEFINITION:

WHEN I ACKNOWLEDGE AESTHETICS AS THE PHILOSOPHY OF ART, I DO SO IN THE MANNER THAT HEGEL INDICATED IN HIS LESSONS ON THE SUBJECT, WHEN STATING THAT THESE LESSONS ARE DEDICATED TO AESTHETICS, WHOSE OBJECT IS THE BROAD REALM OF BEAUTY, MORE PRECISELY, ITS SCOPE IS ART, IN FACT, FINE ART. THE NAME AESTHETICS IS CERTAINLY NOT ENTIRELY APPROPRIATE FOR THIS OBJECT, FOR 'AESTHETICS' REFERS MORE PRECISELY TO THE SCIENCE OF SENSE, OF FEELING (*Empfinden*, IN GERMAN). IT CAME ONTO SCENE WITH THIS MEANING, AS A NEW SCIENCE OR A NEW PHILOSOPHICAL DISCIPLINE, IN THE SCHOOL OF WOLFF.

AESTHETICS

PHILOSOPHY OF ART

PHILOSOPHY OF FINE ART

AESTHETICS & VIDEO GAMES

AARON SMUTS — *Are video games art?*

JON ROBSON & AARON MESKIN — *Video games as
self-referential interactive fictions*

GRANT TAVINOR — *Video games as mass art*

**ARE
VIDEO
GAMES
ART?**

**ARE
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AESTHETIC QUESTION

REALITY • FICTION

GAMES • ART

ART IS LANGUAGE

ART IS FICTION

(same applies to video games)

REALITY & FICTION:

DUNS SCOTUS (1266–1308)

CHARLES SANDERS PEIRCE (1839–1914)

REAL IS THAT WHICH REFUSES TO DO THE WILL OF ANOTHER.

IN OTHER WORDS, REAL IS SOMETHING ENDOWED WITH
SELF-WILL, WHICH OFFERS RESISTANCE.

OUR EXPERIENCE WITH THE REAL IS CHARACTERIZED BY THE
CONSTANT NEED TO MEDIATE BETWEEN OUR INDIVIDUAL WILLS
AND THE LIMITS THAT THE REAL — THE OTHER — IMPOSES.
WHEN IT RAINS, FOR EXAMPLE, THE INDIVIDUAL DESIRE FOR THE
RAIN TO CEASE HAS NO INFLUENCE ON MAKING THE SUN SHINE
AGAIN, BECAUSE WEATHER IS REAL, ENDOWED WITH ITS OWN
SELF-WILL, IT IS NOT DEPENDENT ON WHAT ONE THINKS OF IT,
BUT REMAINS UNAFFECTED BY WHAT ONE MAY THINK OF IT.

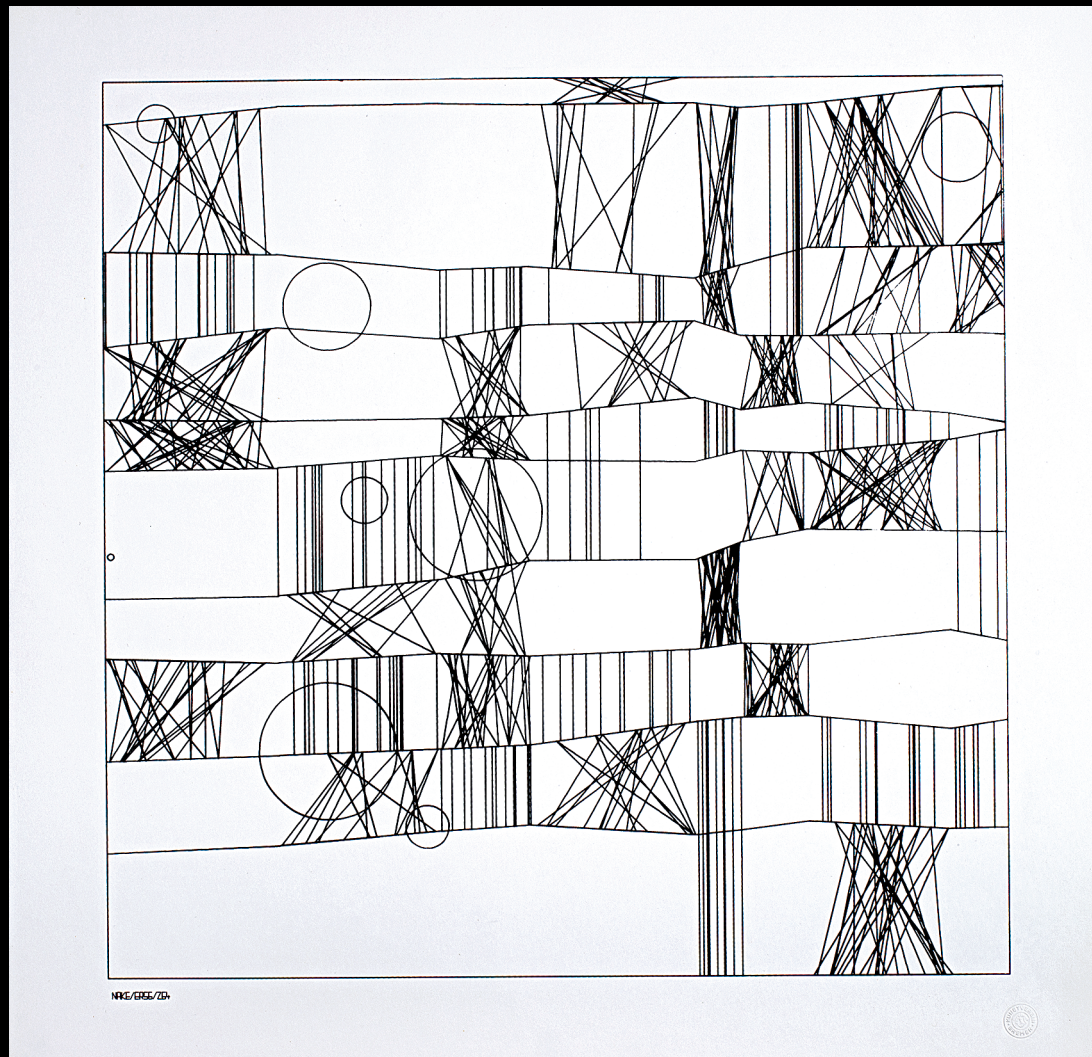
FICTION:

FICTION IS MARKED BY UNRESTRICTED FREEDOM, SINCE FREE IS WHAT HAS NO OTHER OVER IT DETERMINING ITS ACTIONS. LANGUAGE, IN ITS MANY FACETS, BEARS THIS POSSIBILITY, SINCE A PAINTER CAN PAINT A YELLOW OCEAN. NOTHING DETERMINES THE OCEAN'S COLOUR IN A PAINTING, THE WEATHER IN A TALE OR THE STRUCTURE OF GRAVITY IN A DIGITAL GAME BESIDES THE CREATIVE DRIVE OF THOSE WHO STRUCTURE THE LANGUAGES EMPLOYED IN THESE SYSTEMS.

THIS ABSOLUTELY FREE TERRAIN IS THAT OF FICTION, AND AESTHETICS AND ART DISCOURSE ABOUT IT.

A DIGITAL GAME'S ENVIRONMENT, NO MATTER HOW HARD IT INTENDS TO BE A SIMULATION OF THE REAL, WILL ALWAYS BE DOOMED BY THE INCOMPLETENESS OF LANGUAGE AND THE WILL OF THE PLAYER WHO, AT ANY MOMENT, CAN SIMPLY TURN OFF THE CONSOLE OR THE COMPUTER AND TURN TO ANOTHER ACTIVITY. HOW WOULD IT BE POSSIBLE TO, IN THE REAL WORLD, TURN OFF THE RAIN OR THE SUN?

**VIDEO GAMES ART CULTURAL PRODUCTS
SYSTEMS EMBEDDED IN CULTURE.**



FRIEDER NAKE, 13/9/65 Nr. 2 (HOMMAGE TO PAUL KLEE), 1965



MASS EFFECT ANDROMEDA, 2017, EA/BIOWARE



MICHELANGELO BUONARROTI, CEILING OF THE SISTINE CHAPEL, 1511